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ABSTRACT

One of a series of documents prepared in conjunction with the revised minimum standards adopted in 1983 by the Ohio State Board of Education, this publication outlines the minimum standards for fine arts and physical education courses and provides course-of-study suggestions for kindergarten through 12th grades. It also defines fine arts credits, possibilities for laboratory courses, educational options, and a list of available materials and consultants. The document is presented in five sections. The first chapter--making up the majority of the document--covers suggestions for developing courses of study at appropriate grade levels in each of the following disciplines: dance, drama/theater, music, visual arts, multidisciplinary arts, physical education, and handicapped students and course-of-study development. The second chapter outlines high school units of credit in fine arts. A fine arts course must meet twice a week and provide a minimum of 120 hours of instruction for a unit of credit. The third chapter defines laboratory courses credit needs. Physical education courses get one half unit of credit for 120 hours of instruction. Chapter four outlines educational options for fine arts and physical education courses; these include educational travel, independent study, and mentor programs. Chapter five provides a list of materials and services available to schools through the Ohio Department of Education. (MD)

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FINE ARTS AND PHYSICAL EDUCATION

MINIMUM STANDARDS IMPLEMENTATION SERIES
OHIO DEPARTMENT OF EDUCATION
COLUMBUS, OHIO
1983

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FOREWORD

With the adoption of the 1983 minimum standards, the State Board of Education has established conditions to promote a general education of high quality in all chartered schools. The State Board of Education recognizes its responsibility to give direction to the system of education in the state. At the same time, there is flexibility within standards to establish educational programs that are responsive to local needs.

Minimum Standards for Elementary and Secondary Schools 1983 provide the potential for greatly improving education in Ohio. That potential can be reached through well-structured local and state leadership. To assist responsible implementation of minimum standards, staff in the Ohio Department of Education have prepared an implementation series consisting of fourteen documents. A distinction is made among the publications. Only one, *Procedures for School Evaluations,* is a compliance document. It contains the standards in a format readily used for self-evaluation. School personnel will find information about what is needed for a district and schools within the district to comply with standards. In the remaining publications, an effort is made to specify what the standard requires. Additional information, guidelines, procedural steps, and sample forms may go beyond what the standard requires. The purpose is to assist the local planning process, not to prescribe what shall be in every school in Ohio.

Minimum standards address the public's increasing expectations for schools with a requirement for competency based education in English composition, mathematics, and reading. Three of the publications, *Process Model for Course of Study, Competency Assessment and Testing,* and *Intervention* are aligned in addressing competency based education. A number of options are described for local consideration.

Appreciation is extended to school personnel who contributed to these publications by sharing their time, expertise, and materials. Appreciation is also extended to staff members who worked untold hours to make these publications possible.

Franklin B. Walter
Superintendent of Public Instruction

TABLE OF CONTENTS

INTRODUCTION 3

CHAPTER I

Suggestions for Developing Courses of Study 4
Dance 5
Drama/Theatre 13
Music 20
Visual Arts 29
Multidisciplinary Arts Course 43
Physical Education 45
Handicapped Students and Course of Study Development 51

CHAPTER II

High School Units of Credit in Fine Arts 57

CHAPTER III

Description of Laboratory Courses as Applied to Art, Music, and Physical Education 59

CHAPTER IV

Educational Options for Fine Arts and Physical Education 60

CHAPTER V

Materials and Consultative Services Available Through the Ohio Department of Education 65

INTRODUCTION

Programs in the fine arts and physical education are essential elements of a basic education for all students. These educational programs provide fundamental experiences that develop perceptual, cognitive, affective, and psychomotor skills. They also are instrumental to students' learning to communicate effectively, building self-awareness, and understanding social responsibilities. Through experiences in fine arts and physical education, students use all their senses and intellectual capabilities for problem solving, creative thinking, and responding to others and to the environment.

An effective program in each of these areas requires a well developed curriculum plan. Commitment to these educational programs through allocation of time and physical and human resources is vital to their success.

This document presents course of study suggestions for kindergarten through twelfth grades, defines high school units of credit in fine arts, discusses possibilities for laboratory courses, considers educational options, and offers a list of materials and consultants available at the Ohio Department of Education in the areas of fine arts and physical education.

SUGGESTIONS

I. SUGGESTIONS FOR DEVELOPING COURSES OF STUDY

Fine arts and physical education programs discussed in this document include content which is specific to each. Adequate time allocation is essential for acquiring each area's unique concepts and skills. Teachers must be certificated in the instructional areas for which they are responsible.

Courses of study for each subject taught are required by the Minimum Standards for Elementary and Secondary Schools. The format is discussed in the *Process Model for Course of Study*. Course of study format includes a district philosophy and goals, program philosophy, program goals, scope and sequence (program objectives and subject objectives), and provisions for pupil evaluation. Course of study committees will need to design subject outcome objectives with developmental stages and individual differences in mind. Evaluation methods should reflect assessment of needs, program flexibility, and student progress.

Chapter I will present the arts areas of dance, drama/theatre, music, visual arts and multidisciplinary arts. Physical education and adaptations for handicapped students will also be covered. The discussion will include grade levels, time allocations, and course of study suggestions for developing continuity of programming. Although dance and drama/theatre are not usually taught as separate courses at the elementary school level, some school personnel may decide to develop specific courses of study for these areas if they are to be included as fine arts offerings at the secondary level.

Suggestions will also be given for developing programs which relate two or more arts areas. Possibilities for designing evaluative procedures in the arts and physical education are included.

DANCE

Course of study development for dance may occur in more than one arrangement. School personnel may elect to include dance in the elementary physical education course of study. In this arrangement dance goals and objectives would be related to the traditional physical priorities of organic, neuromuscular, cognitive, social, and emotional development of students.

A program of dance as a fine art at the elementary or secondary level may be developed as a separate course of study. Goals and objectives of dance as a fine art will include the development of aesthetic perception and understanding of the creative process, as well as the development of technical skills and kinesthetic awareness through the two modes of artistic participation, performance and response. Experiences which develop aesthetic perception and an understanding of dance as an art include both the performance areas of dance technique, improvisation, composition, and interpretation and the response areas of dance history, dance production, dance criticism, and notated score development.

Program Philosophy

The dance program philosophy statement should reflect the beliefs of personnel regarding why dance should be a part of the school curriculum. Emphasis should be placed on the unique purpose of dance and its relationship to the general purposes of education. Clearly articulated reasons for the inclusion of dance in the school curriculum provide direction to the program and course of study.

Sample Dance Program Philosophy Statement

We believe students should have the opportunity to learn in dance, through dance, and about dance. Movement is one of humanity's fundamental languages.

Dance has been a part of the life of every culture throughout the span of human existence. It is a symbol system which develops unique ways of seeing, thinking, inventing, and communicating ideas and feelings. Dance experiences enable a person to perceive kinesthetically, respond, understand, and create. Dance can provide learning experiences which develop aesthetic understanding, foster personal development, and transmit understanding of our cultural heritage.

Program Goals

Program goals are a natural outgrowth of the philosophy statement. Program goal statements are derived from key concepts contained in the philosophy. They should be written as broad general statements which define the overall nature and content of the dance program. They establish expectations for the desired knowledge, skills, and judgments which are to be outcomes of the dance program. Goals should be planned in relation to the individual student, the subject matter, and society.

DANCE

Sample Dance Program Goals

The dance program will provide students with opportunities to develop an understanding of dance as an art form through consistent interaction with the basic elements of dance: time, space, and effort. Weight and energy are included in effort.

- The dance program will provide students with opportunities to express personal ideas, feelings, and values through dance.
- The dance program will provide students with opportunities to learn how past and present societies have expressed their values and beliefs through dance.
- The dance program will provide students with opportunities to respond to the dance performance of others, including professionals.
- The dance program will nurture positive physical, mental, emotional, and social growth through opportunities for students to participate in dance activities which develop the body as a sensitive instrument for dance.
- The dance program will provide students with opportunities to develop understanding of graphic dance notation symbols.

Scope and Sequence: Program Objectives

The scope of the dance program is defined in the program objectives. These learner outcome statements reflect and define more explicitly the nature and content of the dance program. Program objectives follow logically from each goal statement. Sample program objectives derived from the above goals might be expressed in the format outlined below.

Sample Dance Program Objectives

Understanding Elements of Dance

The student will participate in learning experiences which develop the ability to

- analyze and describe the time, space, and effort factors involved in a dance performance
- move on a continuum of sustained through sudden movement quality in time
- change the form of the body
- change the quality of spatial focus or attention from directness to indirectness
- apply factors of time, space, and effort to movement composition problems
- move rhythmically and arhythmically

DANCE

Personal Expression

The dance program will enable the student to

- discover ideas for dance in personal experiences and the experiences of others
- improvise and create dance sequences for self and others from personal ideas, feelings, and values
- develop the body as a responsive instrument for dance
- compose or improvise dance from personally selected literary ideas
- apply skill and understanding of the basic dance elements to personal creative work

Past and Present Societies

The dance program will enable the student to

- view filmed examples of the dances of other cultures
- read about and discuss the beliefs and values expressed in the dances of various societies and cultures
- view filmed examples of twentieth century American dance

Response to Dance Performance

The dance program will enable the student to

- perceive and talk about the dance work of others (peers and professionals)
- describe the dance work of others using proper dance terminology
- interpret the ideas used in observed dance compositions
- understand the writings of dance critics and historians
- understand the distinct roles of various professionals and the wide range of career opportunities in the dance field

Nurture Positive Physical, Mental, Emotional, and Social Growth

The dance program will enable the student to

- develop cardiovascular endurance
- develop flexibility and strength
- develop kinesthetic awareness of body position, directionality, speed of motion, and degrees of tension and relaxation
- develop an awareness of the body in relation to the laws of physics such as gravity, centrifugal force, torque, and balance
- develop skills of group interaction and communication
- develop a positive view of one's personal body and its movement abilities

DANCE

Dance Notation

The dance program will enable the student to

- understand Laban notation as a means of recording motion
- translate Laban notation into motion
- participate in the reconstruction of a dance through the reading of a Laban notated score

Scope and Sequence: Subject Objectives

Developmentally sequenced activities derived from the program objectives constitute this section of the course of study. Subject objectives are more specific in nature and indicate desired learning outcomes at a particular grade. They will include examples of cognitive, affective, and psychomotor learnings. As the student progresses from the kindergarten through high school levels he or she will first experience the dance concepts, then discover, understand, and apply them. By the time the secondary level is reached, the student will be able to know, use, and apply the ideas gained in the kindergarten through grade six scope and sequence. A dance program limited to the secondary level must assure that student experience and discovery result in concept development, understanding, and application. The program may focus on the student's ability to understand and value dance as an art form rather than on the development of personal technical proficiency.

Kindergarten and Grade One

Dance for kindergarten and first grade students emphasizes developing awareness of the body as an instrument of dance, experiencing the elements of dance with basic locomotor movements, and viewing and responding to dance performance.

Sample Subject Objectives

Grades K - 1

- The student will walk forward, backward, and sideward in the general space of a room without bumping into other children.
- The student will explore the various ways his or her body can create basic wide, narrow, rounded, and twisted shapes.
- The student will identify basic movements such as skipping, jumping, galloping, walking, running, and turning as performed in a dance sequence.
- The student will improvise with basic locomotor movements to varying musical selections.
- The student will read and perform a Laban notated motif score indicating basic body and space directions.

DANCE

- The student will talk about an observed live or filmed dance performance.

Grades Two and Three

Dance for second and third grade students continues to emphasize experiences of motion with contrasting time, space, and energy use. Simple sequences and patterns of movement are developed with locomotor and gestural movements of the body parts. Discovery of unique movement solutions to simple dance concept problems is emphasized. Dance movement ideas are derived from the natural and man-made environment while the feelings and actions of people are discovered and explored. The dances of societies and cultures being studied may be read about, observed, or discussed. Observations of live and filmed dance, supplemented by the reading of dance criticism and history related to the performance, bring further understanding of the art of dance to second and third grade students.

Sample Subject Objectives

Grades 2-3
- The student will create patterns consisting of three movements.
- The student will explore simple movement themes varying size (space use), speed (time use), and force (energy use).
- The student will work with partners to develop movement phrases based on the actions of work and play from various cultures and periods of time.
- The student will speculate about the time, space, and effort requirements necessary to perform various familiar human activities.
- The student will work cooperatively with peers in small groups to solve simple dance problems.
- The student will perform locomotor and gestural movements using combinations of two dance elements.

Grades Four through Six

Dance with fourth through sixth grade students continues to emphasize experiences and discovery, but it also leads students to an understanding of the principles of movement and the process of creating more accurate patterns and performing combinations. More accurate and controlled movements, manipulations of combinations of dance elements, and descriptions and analyses of dance should be expected. Increased opportunities to learn of the beliefs, social systems, and movement norms of other cultures and compare them to our own should be provided.

DANCE

Sample Subject Objectives

Grades 4-6

- The student will work with others to select movements, formulate patterns, and create short compositions on themes selected from poems and stories.
- The student will perform folk dances involving polka, waltz, schottische, and grapevine steps and compare the dances in relation to the social systems, geography, beliefs, and movement norms of the culture.
- The student will improvise and compose with movements combining two or three effort, time, or space qualities, e.g., a slow and sustained movement that is also strong and forceful or quick sudden movements that are also delicate, light, and direct in spatial focus.
- The student will write descriptive, analytic reviews of dance concerts attended or films shown, using learned dance terminology.
- The student will read and perform simple Laban notated scored dances.
- The student will identify various dance forms including classical ballet, modern folk, and tap.

Grades Seven and Eight

By the seventh and eighth grades, students who have experienced the earlier experimenting, discovering, and understanding levels of dance involvement will be ready for more technical development in chosen dance styles. Students will create and perform dances using traditional musical form, props, and costumes. They will gain a deepening aesthetic understanding and appreciation of dance and its relation to other art forms.

Students at this level who have had little or no opportunity for dance in their school curriculum need experience in exploring movement principles, including axial and locomotor movement, as well as in manipulating the elements of time, space, and energy. Opportunities to improvise and compose short dance sequences on themes relevant to their ages and interests give students added insight into dance as an art form and as a symbol system for expressing ideas and values. Besides experiencing dance, students should have opportunities to see dance through filmed and live performances and to talk about, read about, and write about their perceptions and understandings.

DANCE

Sample Subject Objectives

Grades 7-8
- The student will be able to discuss a professional critic's review of an observed dance peformance in relation to his or her own perceptions, analysis, and critical judgment.
- The student will be able to perform various turn sequences using proper spotting techniques.
- The student will be able to compose short group dance studies using the principles of force, torque, and balanced stillness.
- The student will be able to perform for, choreograph for, or be involved "behind the scenes" in a student dance performance. ("Behind the scenes" could involve publicity, costuming, lighting, business management, or technical stage operation.)

Grades Nine through Twelve

Dance as a fine art on the senior high school level may be specialized. For example, individual courses focusing on modern dance, folk/ethnic dance, jazz/tap dance, and ballet could offer students the chance to pursue both performance and response goals. A general course in dance would include experiential, discovery, and manipulatory activities designed to develop body awareness and control and to generate an understanding of the basic elements of dance. These would be augmented by opportunities to see, discuss, read about, and write about the dance of more skilled performers or professionals in various dance styles. Nonperforming courses in dance history, appreciation and/or production are also fine arts dance options. Goals still would be derived from the philosophic statement of the dance program; however, program and subject objectives would be specific to the particular dance subject or course.

Sample Subject Objectives

Dance Performance

Grades 9-12
- The student will perform an improvised or choreographed solo dance.
- The student will compose short themes of dance movements and expand these into short dance studies by using only time, space, energy, and body part variations of the choreographed themes.
- The student will develop a dance based upon a current theme from local, national, or world events.

Dance History

- The student will identify three historical periods in terms of the dances that were popular during each.

- The student will discuss how dance reflects the culture and historical period in which it occurs.

Dance Response

- The student will write an essay comparing the dance of two historical periods or of two culturally diverse groups.
- The student will write publicity releases for local newspapers about an upcoming dance performance.
- The student will observe and criticize a professional dance performance according to technique, style, and interpretation.

Evaluation

An evaluation program based upon clearly established goals and objectives increases the likelihood that instructional programs and learning situations are designed to ensure attainment of specific outcomes. This does not diminish the responsiveness of evaluation to the emerging creative and imaginative products of dance involvement. Some possibilities for responsive evaluation are as follows:

Diaries and Tape Recordings. These modes enable students to talk about their creative work. Their attitudes and understandings can be evaluated through such modes.

Videotapes. Videotapes can record creative work along with student discussion related to work. Playback can be a means for self-evaluation and change, and progress in technical skill and creative growth can be documented by videotaping.

Observational Checklists and Anecdotal Records. Such records can be used by teachers to record observed student behavior and involvement in the creative process. Thus, progress toward program or subject objectives can be monitored more easily.

Tests. These can be designed to determine a student's factual knowledge and ability to recognize, interpret, and apply concepts.

Evaluative Checklists. Such checklists can be used to record the meeting of specified goals or objectives by each individual student. Checklists must reflect consideration of the fact that absolute standards and correct performance have little value in creative activity which emphasizes sensitivity, flexibility, and risk taking. The following sample checklist statements are derived from previous sample program goals. The statements are designed to be responsive to the creative possibilities of dance rather than to specific objective behaviors.

DRAMA/THEATRE

Sample Dance Evaluation Objectives

Grades K-1
- The student walks freely in a general space forward, backward, and sideward.
- The student distinguishes and identifies skipping, jumping, galloping, walking, running, and turning movements as they are danced.

Grades 2-3
- The student creates, remembers, and performs a pattern consisting of three separate movements.
- The student changes simple movements from slow to fast.

Grades 4-6
- The student uses descriptive dance vocabulary when writing or talking about dance.
- The student performs a basic polka step in the context of European folk dances.

Grades 7-8
- The student works cooperatively with peers to compose short dance studies.
- The student describes the various roles of individuals involved in the production of a dance performance.

Grades 9-12
- The student understands the theme and variation dance form and can use this form in personal creative work.
- The student has researched dance in a social or historical context and understands that societies express values and beliefs through their dance forms.

Drama/Theatre

Descriptions of drama/theatre include the complete picture of both drama and theatre. Drama is a *process* by which children create ideas, characters, and actions that may become scenes with improvised dialogue and action. Drama may begin in a person's mind as play that can be translated into actions and speech for performers. Drama as process creates avenues of expression and experience whereby learnings are rehearsed and groundwork is laid for new learnings. Theatre is a *product* where words and actions culminate in an art work using both drama and theatre skills and requiring public performance of plays created specifically for an audience. Theatre skills may include acting, speaking, directing, writing, management, stagecraft, costuming, and stage lighting.

DRAMA/THEATRE

In kindergarten through grade twelve settings, skill development in drama and theatre serves three purposes: (1) to enhance learning of the five language communication processes (listening, speaking, reading, writing, and viewing); (2) to enable students at each developmental stage to achieve success in skills that are unique to drama/theatre; and (3) to aid in the learning process of other curricular areas. Emphasis needs to be placed on the role of drama/theatre skills as facilitators of cognitive, affective, and psychomotor development.

Program Philosophy

Philosophical statements about drama/theatre education should include a rationale for its inclusion in the school curriculum. Purpose of this program, needs of the students and community, types of activities, and content should be considered while developing a course of study in drama/theatre. The philosophy will express the belief about the importance of drama/theatre in the total school curriculum.

Sample Drama/Theatre Philosophy Statements

Drama/theatre is a discrete art which contributes to a person's aesthetic understanding and sensitivity. Drama and theatre serve to extend the natural impulses of a student's learning through play. Study of drama and theatre can give the student skills and experiences that illuminate and clarify other areas of study. Drama/theatre study enhances the quality of life by giving the student a better understanding of self, the behavior of others, and the world in general. Through this study a student may develop cognitive, affective, and psychomotor skills.

Program Goals

Program goals are developed from the philosophy statement. Such goals represent overall outcome statements of a drama/theatre program and define its nature and content.

Sample Drama/Theatre Program Goals

The drama/theatre education program will provide students with the opportunity to

- study and create experiences that examine and illuminate the quality of life
- increase understanding and use of language as a communication tool
- acquire and develop appreciation for theatre as an art form
- develop individual potential for careers

DRAMA/THEATRE

Scope and Sequence: Program Objectives

Program objectives are statements drawn from program goals and indicate the scope of the program. They are outcome statements encompassing the entire program, demonstrating its breadth and depth and identifying concepts and skills to be acquired.

Sample Program Objectives for Drama/Theatre

- The student will read, study, compare, and produce plays of past and present.
- The student will improvise life situations requiring alternate forms of problem solving.
- The student will develop listening and viewing skills.
- The student will understand processes involved in the communication model.
- The student will experience and understand basic elements of drama.
- The student will experience and understand basic elements of theatre production.
- The student will create a scripted play.
- The student will recognize quality drama/theatre.
- The student will be aware of possible drama/theatre careers.

Scope and Sequence: Subject Objectives

The sequence for skills, concepts, behaviors, and understanding is detailed through subject objectives. Subject objectives should indicate desired learning outcomes for a given grade or subject and should address the cognitive, psychomotor, and affective domains. Placing subject objectives in a hierarchical pattern creates a sequence of learning. Sequence order can be different: drama/theatre skill development sequence may progress from easy to difficult, theatre history sequence may be organized chronologically, or drama improvisation sequence may be organized by topics. Teachers who are developing drama/theatre course of study will need to decide what sequence is appropriate for the students in their district.

Sample Subject Objectives for Drama/Theatre

Kindergarten

Students at kindergarten level begin early development of drama skills through make-believe and acting out of play. These skills can be included and developed in all program areas. No specific time allotment is specified by minimum standards.

Sample Subject Objectives

Grade K • The student will pretend to get ready for a trip to the circus.

DRAMA AND THEATRE

- The student will talk about and imitate events from a visit to the circus.
- The student will create vocal rhythm patterns.

Grades One through Six

Drama skills begun in kindergarten are expanded and specific theatre skills are introduced and developed during grades one through six. Creative aspects of playacting are encouraged. Students participate in those activities that increase sensory awareness, concentration, perception, sense of self, imitative and interpretive movement, improvisation, and puppetry skills.

Grade 1
- The student will dress up and play the role of a parent.
- The student will experiment with tasting and smelling new things.
- The student will imitate his or her favorite animal through sound and movement.

Grade 2
- The student will work with another student to act out a brief story being read in class.
- The student will touch a variety of textures and talk about how they feel.
- The student will observe a brief children's drama and talk about the plot.

Grade 3
- The student will demonstrate anger, sadness and happiness through volume of voice.
- The student will make up an interpretive movement example to express a feeling.
- The student will mime eating a piece of juicy fruit.

Grade 4
- The student will describe the plot of his or her own creative story.
- The student will mime three methods for moving from place to place: walk, run, jog, skip, and so forth.
- The student will work with another student to develop a short movement sequence showing some play activity: riding a bike or jumping rope.

Grade 5
- The student will express an attitude regarding an assigned television program.
- The student will create a brief play for three actors.
- The student will work with classmates to solve a problem such as telling a story without use of costumes or scenery.

Grade 6
- The student will demonstrate pantomime skills involving one part of the body.

DRAMA AND THEATRE

- The student will role-play solving a behavior problem.
- The student will discuss how an actor has portrayed a particular character in a children's theatre production.

Grades Seven and Eight

Although minimum standards do not specify time allotments for drama/theatre, a quality program could include two 40-minute periods a week for a year or every day for a semester. At the seventh and eighth grades, many exploratory experiences may be provided including performing and responding. Many elements of drama/theatre such as acting, playwriting, stagecraft, directing, criticizing, mime, movement, and improvisation may be sampled without disrupting developmental sequence and continuity.

Sample Subject Objectives

Grade 7
- The student will write a report on a specific theatre artist from television, movies, or live theatre.
- The student will demonstrate basic acting skills in a simple dialogue scene.
- The student will evaluate a specific actor's interpretation of a character.

Grade 8
- The student will use improvisation to present the ideas from a selected story.
- The student will audition classmates for roles in a class play.
- The student will be able to participate in playmaking using a variety of themes.

Grades Nine through Twelve

At the high school level, course of study development should reflect the variety of drama/theatre subjects offered in grades nine through twelve. Goals and objectives should pertain specifically to the subject such as acting, improvisation, creative dramatics, dramatic literature, history of drama, careers in theatre, or general survey of drama. If there is no kindergarten through twelve course of study, overall drama/theatre program philosophy, goals, and objectives will be included in the nine through twelve course of study.

Sample Acting Objectives

- The student will demonstrate continuing sophistication in body movement and gesture.
- The student will express self-confidence in improvisation.
- The student will demonstrate skill in developing the character of a specific role in class.

DRAMA AND THEATRE

Sample Stagecrafts Objectives

- The student will plan and complete carpentry, lighting and props projects in class.
- The student will develop necessary skills with hand tools.
- The student will choose appropriate costumes and scene designs for a selected production.

Sample Directing Objectives

- The student will direct a class production.
- The student will write a report discussing the director's role.
- The student will analyze simple dramatic scenes.

Sample Theatre History Objectives

- The student will name and discuss historical periods in theatre.
- The student will demonstrate awareness of the evolution of world theatre.
- The student will write a report discussing three historical periods in drama/theatre.

Sample Drama/Theatre Survey Objectives

- The student will identify the theme of a videotape drama presentation.
- The student will define elements contained in a quality production.
- The student will discuss varieties of drama/theatre: comedy, allegory, satire, tragedy.

Evaluation

Evaluation of drama/theatre students is a continous process that determines quality of learning. Such evaluation determines individual or group achievement, effectiveness of instructional strategies, and usefulness of course of study. Evaluation can indicate: (1) students have solved the drama/theatre problems set forth; (2) the teacher's approach to the drama/theatre problem has been effective; and (3) objectives were within students' capabilities.

Student evaluation should include several components, be suitable for level of instruction, and be related to stated instructional goals. Student evaluation may be based on individual or group contracts, projects, papers, classroom or rehearsal performance, student-teacher conferences, teacher observations, teacher questions and discussions, checklists, and paper and pencil tests. Major purposes for evaluating student progress should be diagnosing learning deficiencies, designing instructional programs to correct these deficiencies, and reporting progress to students and parents.

DRAMA/THEATRE

Sample Evaluation Objectives

Grade K	• The student will imitate three animals seen during a visit to the circus or zoo.
Grade 1	• The student will play a family member role.
Grade 2	• The student will describe an assigned children's drama.
Grade 3	• The student will express anger through movement.
Grade 4	• The student will mime riding a bike.
Grade 5	• The student will tell a story without scenery or costumes.
Grade 6	• The student will express fear in a role-playing dialogue with another student.
Grade 7	• The student will write a report discussing a favorite actor's performance.
Grade 8	• The student will outline a story for a play based upon a self-selected theme.
Grade 9-12	• The student will select and perform a role in a classroom drama sequence. • The student will draw a stage setting for an assigned play. • The student will write a directing analysis of two classroom scenes. • The student will identify major historical periods in drama and a representative playwright from each. • The student will list five elements that are necessary for a quality presentation.

MUSIC

MUSIC

Music course of study and program design should reflect purposeful, comprehensive planning for continuous music learning and accommodate all types, styles, and periods of music. Skills in singing, playing, creating, moving, responding, and interpreting should be included at all levels and in all music subjects. Learning in the *elements* of music: pitch, duration, loudness, timbre, texture, form, and style, is expressed in this document as perceiving behaviors and producing behaviors. The validity of a district's music course of study or program depends upon its implementation through daily plans; the quality of facilities, materials, and equipment; and the commitment and abilities of music teachers.

Program Philosophy

Philosophical statements about music education should reflect the major beliefs about the importance of music education for all students. Such statements should clarify why music is a part of the curriculum; what purpose it serves; the needs of students and the community; what attitudes, skills, and strategies are a part of the program; and what types of activities are stressed in the program.

Sample Music Program Philosophy

We believe that every student should have an opportunity to create and respond to music. Music study involves and develops perceptual, cognitive, affective, and psychomotor learning. Music learning must be cumulative and reinforcing from kindergarten through grade twelve if aesthetic sensitivity and music knowledge are to be achieved. Music experiences enable a person to perceive, respond, judge, and act according to individual preferences and socially acceptable criteria. Self-development, task completion ability, and group effort can be accelerated through studying music.

Program Goals

A comprehensive collection of program goals emanates from the philosophy statement. Music program goals indicate specified outcomes expected from music study. Stated goals should reflect an understanding of how individual students learn, the impact of society, and the organization and major components of music knowledge.

Sample Music Program Goals

The music program shall provide music students with opportunities to develop

- sensibilities to music through consistent interaction with the basic components of music

- abilities to make informed choices about music
- abilities to translate traditional and graphic symbols into musical sounds
- positive attitudes toward music
- an appreciation for their musical heritage
- an understanding of the relationship between music and other disciplines
- an appreciation for the role which music plays in understanding other people and cultures
- an awareness of the careers and community activities in music

Scope and Sequence: Program Objectives

Identification of music content follows logically from goal statements. Music program objectives are based on structural stylistic dimensions of music and identify concepts and skills to be acquired. Elemental and organizational components of pitch, duration, loudness, timbre, texture, form, and style will be represented in program objectives. As program objectives are developed, they will represent the breadth and depth or scope of the music program.

Sample Music Program Objectives

- The student will perceive and produce a variety of *pitch* organizations.
- The student will perceive and produce patterns of *duration* as a variety of organizations of sounds and silences.
- The student will perceive and produce relative *loudness,* being sensitive to strengths and weaknesses of sound.
- The student will perceive and produce a variety of *timbres,* being sensitive to sound sources and distinguishing sounds.
- The student will perceive and produce *texture* as sounds arranged simultaneously or successively.
- The student will perceive and produce musical *forms,* recognizing the organizational structure through the schematic arrangement of sounds.
- The student will perceive and produce the organizational component of *style,* recognizing the mode of presentation, construction, and execution of music compositions.

Scope and Sequence: Subject Objectives

Once content has been selected, it must be arranged in a logical order to promote effective learning. Specific perceiving and producing subject objectives, based on the program objectives, are arranged in a sequential series. Subject objectives arranged in sequence represent the hierarchical order of learning behaviors. The sequence of subject

objectives may vary. The content for individual instruction, group instruction, skill development, historical approach, theory study, and exploratory study are examples which may affect the organization of the learning sequence. One learning sequence organization might be arranged in levels of difficulty; another might be based on a chronological approach. Teachers who are developing courses of study will need to agree on what variety of sequences will best fit their students and styles of teaching before selecting subject objectives and arranging them in order. The following sections will discuss time allotments and provide kindergarten through grade twelve examples of subject objectives.

Kindergarten

A quality music education program for kindergarten students will provide for three 20-minute instructional periods a week with a music specialist. Objectives at this level should reflect beginning skill development and experiences in the seven elements of music and be appropriate for the amount of time spent in instruction.

Sample Subject Objectives

Grade K

- The student will raise and lower arms to demonstrate rise and fall of melody.
- The student will sing and play high and low sounds.
- The student will tell about feelings in response to an instrumental music selection.
- The student will step in time to duple meter.

Grades One through Six

The minimum standards require that 200 minutes per week be allocated to art, music, and physical education for grades one through six. A district which chooses an equitable distribution of this time would offer approximately 66 minutes per week for each subject area. A quality music program will provide for two 33-minute periods per week. An alternative allocation might offer three 22-minute periods a week.

Sample Subject Objectives

Grade 1

- The student will sing and play to match pitches produced by the teacher.
- The student will recognize child and adult voices in song.
- The student will clap the rhythm of duple and triple beat examples.

Grade 2

- The student will create simple five tone melodies on bells or keyboard-type instruments.

- The student will identify a waltz or a march.
- The student will tell a creative story after hearing a piece of program music.

Grade 3
- The student will demonstrate melodic contour by movement or graphic representation, e.g., outline contour in the air with hands or draw contour on a chalkboard.
- The student will recognize and sing an example of AB form.
- The student will identify voice timbres: adult, child, soprano, bass, tenor, alto.

Grade 4
- The student will create and notate a simple melody.
- The student will clap or tap simple rhythm patterns from notation.
- The student will identify the main theme of a brief recorded example.

Grade 5
- The student will identify common instrument families (winds, strings, percussion) by listening to examples.
- The student will improvise or play from notation a simple accompaniment to a familiar tune (keyboard, bells, marimba, autoharp).
- The student will sing a two part song with another student.

Grade 6
- The student will recognize a variety of styles in music (waltz, march, concerto, symphony).
- The student will discuss use of instrumentation and loudness as it affects listeners' feelings.
- The student will sing or play and identify an example of ABA form.

Instrumental classes may begin in grades four and five. String instrument classes are commonly begun at the fourth grade level, and instruction on wind and percussion instruments most frequently is begun at the fifth grade level. Teachers developing the course of study should indicate this branching of the music program with a section for beginning instrumental study.

Sample Subject Objectives
Beginning Strings

Grade 4
- The student will hold the instrument and bow in correct position.
- The student will tune each string on his or her own instrument.
- The student will play a simple first position melody by imitation or at sight.

Grade 5
- The student will use up and down bow in response to bow markings.
- The student will demonstrate slurred articulations, four notes per bow.
- The student will listen to classmates and adjust tuning accordingly.

Intermediate Strings

Grade 6
- The student will shift positions with ease.
- The student will maintain his or her own part while playing in a group.
- The student will produce a tone with vibrato.

Beginning Winds

Grade 5
- The student will produce an acceptable tone with proper embouchure and hand position.
- The student will produce tones with proper attack and release.
- The student will criticize constructively classmates' and professionals' performances.

Beginning Percussion

Grade 5
- The student will demonstrate proper hand positions or grasps.
- The student will play both double and multiple bounce rolls.

Intermediate Winds

Grade 6
- The student will play combined slurred and tongued articulations.
- The student will maintain rhythmic independence while playing with others.
- The student will read and play correct key and time signatures.

Intermediate Percussion

Grade 6
- The student will perform rudiments 5, 8, and 21 at a steady tempo.
- The student will demonstrate a controlled mallet roll.

Grades Seven and Eight

In accordance with minimum standards, all students will spend 80 minutes a week or the equivalent of instructional time in music at either the seventh or eighth grade. To provide continuity and quality programming, district personnel may choose to spread this time allocation over the two year period of seventh *and* eighth grades, providing 40 minutes per week each year. Peforming groups must be scheduled both years

to maintain skills and performance levels. The problem of deciding what content to cover in general music instruction for the seventh and eighth grades often creates disagreement and frustration among music teachers. *The Guide for Planning Musical Experiences,* available at the Division of Elementary and Secondary Education, includes many different suggestions to assist teachers in developing programs at these grades. The following subject objectives are samples for general music, band, orchestra, and choir.

Sample Subject Objectives

General Music

Grade 7

- The student will produce a brief music composition using electronic, environmental, or traditional sound sources.
- The student will recognize a variety of historical styles.

Band

- The student will alter the pitch of his or her instrument to match the tuning instrument.
- The student will discuss the representative music selection for a band concert.

Orchestra

- The student will perform a simple recommended solo appropriate to the instrument.
- The student will name five symphony composers.

Choir

- The student will understand and produce proper vocal quality.
- The student will determine appropriate music for a specific occasion (wedding, celebration, children's game, school performance).

General Music

Grade 8

- The student will identify historical music periods from listening to selected examples.
- The student will recognize themes from musical dramas.

Band

- The student will sight read selected passages from music to be rehearsed in class.
- The student will perform a syncopated passage from a rehearsal score.

Orchestra

- The student will mark a rehearsal score with appropriate bow markings.
- The student will identify the form of a composition being played in class.

Choir

- The student will sight read the appropriate part from a choral number to be rehearsed in class.
- The student will maintain his or her part in a quartet performance.

Grades Nine through Twelve

High school course of study development should reflect the variety of subjects offered in grades nine through twelve. Goals and objectives for such subjects should be clearly described. Performing or *technical* objectives that are specific to instrumental music should be included for instrumental performance courses. In turn, technical objectives which are specific to vocal production should be reflected in choral music courses. Subjects such as music appreciation, criticism, history, or theory and composition should reflect content objectives appropriate to those areas.

Sample High School Band Objectives

- The student will adjust tuning of an instrument to match a given tuning pitch.
- The student will describe the quality of a professional performance in terms of tone, accuracy, style, and audience affect.
- The student will play a Bach chorale and discuss its form and style.
- The student will select examples of rondo, sonata, and theme and variations forms from rehearsed scores.
- The student will perform from rehearsed scores.
- The student will peform correctly an individual part of a rehearsal composition.

Sample High School Choir Objectives

- The student will understand and perform vocal sounds appropriate to the composition's style.
- The student will write a review of a college or community choir concert.
- The student will perform *a cappella* literature.
- The student will identify keys by signature and in melodic fragments.

- The student will adjust the volume and quality of his or her voice to blend with those of the group.

Sample High School Theory Objectives

- The student will analyze a Bach chorale identifying chord progressions.
- The student will sight read a score and indicate the form.
- The student will notate a melody played or sung by the instructor.
- The student will arrange a familiar tune for a small ensemble, making necessary transpositions.
- The student will compose a simple melody and accompaniment.

The *Guide for Planning Musical Experiences* provides a comprehensive discussion and explanation of how to develop objectives for all areas of music learning and for all grade levels. Sequentially developed objectives organized according to perceiving behaviors and producing behaviors with each element of music are included in the *Guide.*

Evaluation

Evaluation of music students is a continuous process that determines the quality of learning experiences. It determines individual or group achievement, effectiveness of instructional strategies, and viability of the course of study. Evaluation can indicate that: (1) students have solved the musical problems set forth; (2) the teacher's approach to the musical problem has been effective; and (3) objectives were within the students' capabilities. All students, kindergarten through grade twelve, should be evaluted on their progress in achieving the objectives of the music program. This progress should be reported to parents.

Two principle means for evaluating how well students have learned music are paper and pencil tests and performance tests. The use of paper and pencil tests to measure musicianship may seem inappropriate; however, such tests are useful for measuring musical knowledge. Paper and pencil tests take two forms: norm-referenced and criterion-referenced.

Norm-referenced tests are standardized tests which imply application of traditional bell curve distribution. Commercially produced norm-referenced tests are available for those who wish to use this method. Such tests are especially appropriate for program evaluation.

Criterion-referenced tests may be teacher-made and are designed to determine students' achievement of predetermined levels of attainment. Such tests are most easily designed from behavioral objectives and must be considered a more valid instrument for measuring music

learning. Teachers must be familiar with writing objectives in a behaviorial style and with test construction if they are to develop valid and reliable criterion-referenced instruments.

Performance testing is more appropriate for determining the effectiveness of musical learning or teaching because it indicates whether skills, knowledges, or understandings can be applied to musical situations. For example, given the objective "The student will accurately reproduce, at sight, the following syncopated rhythm pattern in 4/4 meter at M=80," performance testing is designed as follows: The student is presented a four or eight measure rhythmic phrase which contains the prescribed pattern. Quality of performance, i.e., the accuracy with which the student performs the encountered pattern, determines the degree to which the student has achieved that particular objective. Students' responses can be tape recorded for preservation and juried, if necessary, to provide objective data.

Any evaluation which involves performing music or responding to music may be considered a valid means for determining students' progress or achievement. Evidence of musical learning lies in the application of musical skills, knowledge, and understanding in musical settings.

Subject objectives may be selected from the program's scope and sequence for evaluation purposes. Teachers will decide which of the subject objectives are to be indicators of progress and develop the evaluation accordingly.

Sample Music Evaluation Objectives

Grade K	• The student will play high and low sounds on the bells at the teacher's request.
Grade 1	• The student will clap in rhythm as the class chants a rhyme in duple meter.
Grade 2	• The student will tell which of two recorded examples is a march.
Grade 3	• The student will complete three incomplete measures by adding the correct note values.
Grade 4	• The student will identify a familiar melody by sight.
Grade 5	• The student will circle the appropriate instrument pictures upon hearing six recorded examples.
Grade 6	• The student will accompany the class on autoharp using a written score.
Grade 7	• the student will sing a simple song and accompany him or herself on the guitar.
Grade 8	• The student will identify four historical style examples.
Band	• The student will keep a record of daily home practice.

VISUAL ARTS

Choir	• The student will sing a choral selection correctly.
Orchestra	• The student will select and perform an example of ABA form.
Theory	• The student will notate an example played by the teacher.
Appreciation	• The student will write and turn in two 500-word reports on musical performances, one assigned and one student's choice, telling about the quality of the performances and what affect they had on the student.

Evaluation, as discussed in the *Process Model for Course of Study,* also includes overall program evaluation. The music program should be continuously assessed in terms of the needs and priorities of community members, teachers, students and administrators. Needs assessments will indicate how well program goals are being met and what changes are necessary. Music program self-evaluation checklists are available through the Division of Elementary and Secondary Education.

VISUAL ARTS

Those who design new programs and courses of study in art education should possess a knowledge base in three areas. One area consists of information about the developmental needs and capabilities of students in kindergarten through twelfth grade. Two other areas include knowledge about new developments in the field of art and art education and knowledge about the larger social context. The following suggestions for course of study and program development have drawn upon these three bases of contemporary knowledge.*

Program Philosophy

A visual arts philosophy should reflect at least three *major* beliefs about the importance of art education for all young people. These beliefs place a value on: (1) fostering *personal development* through art; (2) transmitting the *artistic heritage;* and (3) heightening awareness of *art in society.* The district philosophy statement for art education should also reflect two basic modes through which young people may participate in art experiences -- *expression* through art and *response* to art.

*For a more detailed explanation of art course of study and curriculum planning, please refer to *Planning Art Education in the Middle/Secondary Schools of Ohio,* 1977, published by the Ohio Department of Education.

Sample Art Program Philosophy Statements

I. In fostering personal development, it is essential that school district personnel help students develop their capabilities to *express* themselves creatively and to *respond* to works of art sensitively.

II. The artistic heritage is transmitted to students when they have opportunities to study the visual *expressions* of artists and the verbal *responses* of art scholars.

III. Students also need to study the role of art in society through examination of the visual *expressions* of various social groups and the different *responses* those groups make to visual forms.

Program Goals

From the three philosophic beliefs about art education stated above, it is possible to derive six general program goals, two goals from each belief. They are outlined as follows:

I. Personal Development
   - A. To learn to *express* one's self through creating works of art
   - B. To learn to *respond* to works of art

II. Artistic Heritage
   - A. To understand how artists *express* themselves through creating works of art
   - B. To understand how art critics and historians *respond* to works of art

III. Art in Society
   - A. To become aware of how societies *express* values and beliefs through visual forms
   - B. To become aware of ways social groups *respond* to visual forms

Scope and Sequence: Program Objectives

In addition to philosophy and goals, more specific program objectives should be identified when planning an art program. Three objectives may be derived from each of the six goals suggested above. They are indicated below in relation to the six goals.

A. To learn to *express* one's self through creating works of art
   1. To *discover ideas* in personal experiences
   2. To *transform ideas* to create art
   3. To *work with media* to make art

VISUAL ARTS

B. To learn to *respond* to works of art
   1. To *perceive and describe* works of art
   2. To *interpret* works of art
   3. To *judge* works of art

C. To understand how artists *express* themselves
   1. To understand how artists *discover ideas* in their personal experience
   2. To understand how artists *transform ideas* to create art
   3. To understand how artists *work with media*

D. To understand how art critics and historians *respond* to works of art
   1. To understand how critics and historians *perceive* and *describe* works of art
   2. To understand how critics and historians *interpret* works of art
   3. To understand how critics and historians *judge* works of art

E. To become aware of how societies *express* values and beliefs through visual forms
   1. To become aware of how societies *discover values* and *beliefs* for visual expression
   2. To become aware of how societies *transform values and beliefs* through visual forms
   3. To become aware of how societies *work with technologies* to create visual forms

F. To become aware of the ways social groups *respond* to visual forms
   1. To become aware of the ways social groups *recognize and describe* visual forms
   2. To become aware of the ways social groups *interpret* visual forms
   3. To become aware of the ways social groups *judge* visual forms

Scope and Sequence: Subject Objectives

Subject objectives may be obtained for each program objective stated above by combining program objectives with *art content.* Seven possible areas of content may be taught to students. They are listed below along with several examples for each:

Subjects -- people, animals, landscapes, natural objects;
Themes -- family relationships, friendships, holidays, moods, feelings;
Media -- ink, tempera paint, watercolors, clay, yarn;

Products -- sculpture, pottery, painting, drawing, poster, architecture;
Functions -- personal expression, advertising, commemoration, shelter;
Design -- elements: line, color, shape, texture, space; and principles: rhythm, balance, variety, and unity;
Styles -- realism, surrealism, abstractionism, nonobjectivism, and expressionism.

The method for combining a program objective with an area of content to produce a subject objective is graphically represented in the example below:

Program Objective		Area of Content		Subject Objective
To discover ideas for art in personal experience	+	Subject (natural objects)	=	Students will be able to observe subjects such as *natural objects* to *discover ideas* for textile designs.

Using this method, art program planners may generate specific subject objectives for each grade and course that are taught in elementary and secondary schools. The following sections suggest goals, subject objectives, and content for various grade levels.

Kindergarten

Minimum standards require that time be allocated for art instruction for all kindergarten students. A quality art program will provide a minimum of two 30-minute periods a week. Two of the six major goals identified above should be given emphasis

1. To express one's self through creating works of art
2. To respond to works of art

Art content which should be given emphasis in kindergarten should encompass subjects such as people, nature, and animals, and themes which are based on the students' immediate experiences with family, friends, and animals. Students should be encouraged to express their feelings about these experiences. Subjects and feelings should serve as the students' resources for ideas to be expressed visually and should be the focus for students' discussion as they learn to respond to completed works of art.

Some kindergarten students may still be in the scribbling stage of artistic development. In this case, they should be encouraged to attempt variations on the kinds of lines that may be created and to attach meanings to their scribbles. Beginning skills should be

VISUAL ARTS

developed through art products and media such as tempera paintings, crayon drawings, modeling and ceramic clay sculpture, cut paper pictures, and collages. Personal expression is the function of art which should be stressed in kindergarten and continued through sixth grade. Design and style should not be important considerations during kindergarten.

Sample Subject Objectives

Grade K

- The student will recall a recent family experience and depict him or herself involved in an activity using tempera paint on newsprint paper.
- The student will verbally describe the general characteristics of people and other subjects in his or her paintings and sculpture.

Grades One through Three

The minimum standards require that at least 200 minutes per week be allocated for instruction in art, music, and physical education. If school district personnel plan to provide equitable distribution of this time, they will schedule approximately 66 minutes per week for each subject. To assist student learning, this time may be scheduled as one period per week throughout the year. In a quality program, art is taught by an art specialist.

Three of the six major goals that should be given emphasis in grades one through three are

1. To express one's self through creating works of art
2. To respond to works of art
3. To understand how artists express themselves through creating works of art

Content should include subjects such as landscapes, people, animals, and still life objects, and themes such as the weather, season changes, and moods. Subjects and themes should be selected to encourage students to observe and reflect on how the world looks and changes, and on how they feel about it. Students will also attend to the different ways artists interpret these subjects and themes.

In order for students to gain control over the subjects they include in their art work (such as people and animals), they should be encouraged to use those subjects in different situations. Although drawing and painting should continue in importance, additional media and products that may be included are ceramic pottery, weaving, and stitchery. Skills in mixing paint, experimenting with different color combinations, cutting paper, and shaping other materials also should be emphasized. Design and style should be given incidental attention only, but ways to relate shapes and forms

in flat, two dimensional space should be addressed. Most first through third grade students are not developmentally ready to depict three dimensional space.

Opportunities should be provided for students to respond to the above mentioned content areas in their own and artists' work. They should begin to develop vocabulary for talking about subjects, themes, and media used in art.

Sample Subject Objectives

Grades 1-3

- The student will create a three dimensional form in clay using an imaginary person or animal as the subject and expressing a particular personality, feeling, or mood.
- The student will verbally describe the qualities of lines, shapes, and colors seen in classmates' art works.
- The student will recognize common themes that are used in the work of several different artists.

Grades Four through Six

Time allocations required by minimum standards for grades four through six are the same as those described for grades one through three. To assist student learning, this time may be scheduled as one 66-minute period per week throughout the year. In a quality program, art is taught by an art specialist.

Of the six major goals for art education, the four which should be emphasized in grades four through six are

1. To express one's self through creating works of art
2. To respond to works of art
3. To understand how artists express themselves through creating works of art
4. To become aware of how societies express values and beliefs through visual forms

Subjects and themes that grow out of students' daily life experiences at school, home, and in the community should be emphasized in grades four through six. Students' fantasies, dreams, and feelings about their experiences should also serve as sources for artistic ideas. In order to help students overcome stereotyped visual concepts, they should be encouraged to find ways to vary their interpretations of subject and theme. For example, more than one way should be found to portray ethnic and social groups, animals at rest and in action, and the front and side views of people and buildings. Increasing attention should be given to the expressive use of design elements: line, color, space, shape, texture, form, and principles: balance, rhythm, unity, variety and perspective. Students should employ these terms as they attempt to talk and write about what they see in their own and artists' works of art.

VISUAL ARTS

Increased skill in controlling and experimenting with art media should be demonstrated by students in these grades. Painting and drawing with pencil, pen and ink, chalk, and watercolors should continue to be emphasized. Other products and art forms such as clay, wood, wire, and metal sculpture, and block and silk screen printmaking should be added. Personal self-expression should continue to be the primary function of art for students. They should be aware, however, that art can serve other social functions such as recreation and play.

Sample Subject Objectives

Grades 4-6

- The student will experiment with design elements and principles to improvise variations on a theme such as love or hate.
- The student will invent metaphors and analogies to speculate about possible meanings of his or her classmates' art work.
- The student will discern how artists rearrange or omit parts of subjects and use distortion and other devices to create various effects in their work.
- The student will compare visual forms from various cultures, identifying some of the values and beliefs they express.

Grades Seven and Eight

All students will spend at least 80 minutes of instructional time each week in art at either the seventh or eighth grade, as stipulated by the minimum standards. To provide continuity in programming, district personnel may schedule one 40-minute period each week during both the seventh and eighth grades. Another alternate means of complying with the standard is to schedule semester length art courses for 160 minutes each week.

Five of the six major goals for art education which should be emphasized during the seventh and eighth grades are

1. To express one's self through creating works of art
2. To respond to works of art
3. To understand how artists express themselves through creating works of art
4. To become aware of how societies express values and beliefs through visual forms
5. To become aware of the ways social groups respond to visual forms

Content for seventh and eighth grade students should include subjects and themes which are more complex and varied in their interrelationships. Overlapping of forms and the use of one-point

perspective should be introduced now. More difficult forming processes such as batik, wheel throwing, photography, weaving on table looms, and sawing and cutting metal may be attempted. Social functions of art such as architecture for creating shelter, television commercials for selling products, and jewelry for adorning the body may be studied. Student-made questionnaires can be used to survey friends' and family members' preferences for local architecture and their reaction to neighborhood signs and billboards.

Design elements and principles, as means for giving order and expressiveness to visual forms, should be given increasing emphasis at these grade levels. Considerations of style in the students' own and others' work should now be introduced. Instruction may include how to interpret experiences realistically through use of one-point perspective and dark and light shading. Students should also be encouraged to give expressionistic and abstract interpretations through such visual devices as exaggeration, distortion, and simplification of shapes, colors, and textures. Discussions of these styles and devices in works by different artists should be an integral part of instruction in grades seven and eight.

Sample Subject Objectives

Grades 7-8

- The student will practice making sculpture or jewelry by using metal tools to produce variations in textural qualities on sheet metal.
- The student will identify appropriate evaluative criteria for judging works by classmates that have been created in different styles.
- The student will interview an artist to find out how she or he experiments with materials to discover possibilities and limitations.
- The student will identify changes in art forms that reflect changes in people's values and beliefs.
- The student will survey different people to determine the various ways they interpret works of art.

Grades Nine through Twelve

Course of study development at the high school level should reflect the variety of courses offered. Courses may be organized as general survey courses encompassing a variety of content, or they may be organized to focus on one or two specialized content areas. Goals, objectives, and content in the course of study should reflect these differences.

VISUAL ARTS

In general, there are three types of high school students for whom art courses should be designed: the student whose education is likely to terminate with high school; the student who will pursue art study in professional art schools or university art departments; and the student who may wish to study art as a part of humanity's cultural heritage. Both introductory and advanced courses should be offered to serve these varied interests and abilities of students.

Introductory Art Courses

Three types of introductory courses may meet students' needs described above: art experience courses, art foundations courses, and art awareness courses.

An art experience course is primarily an exploratory course for limited ability students and others who are not art majors. Such a course also would be appropriate for special education students and students interested in art therapy or art as a hobby.

Three of the major goals that should be emphasized in a beginning exploratory art course are

1. To express one's self through creating works of art
2. To respond to works of art
3. To understand how artists express themselves through creating works of art

The content of an exploratory course should stress subjects and themes drawn from the students' daily experiences. Varied media for drawing, painting, sculpture, pottery, weaving, and jewelry making would be included. The functions of art which should receive attention include those for personal expression, body adornment, and play and recreation. In this course, style and design organization would be considered only incidentally. The students should extend their vocabularies for talking about different subjects, themes, and media seen in their own and artists' work.

Sample Subject Objectives for Art Experience Course

- The student will attend to the perceptual qualities and characteristics of natural objects and recognize them as potential subject sources for his or her art expression.
- The student will identify the mood or feeling tone of works of art.
- The student will organize a collection of art works that reflects the wide diversity of subjects and themes used by artists.

A second possible beginning high school course is an art foundation or fundamentals course. Such a course is for art majors and career oriented students. A studio production approach is emphasized in an art foundation course. In an art foundation course, three of the six major goals that should be emphasized are

1. To express one's self through creating works of art
2. To understand how artists express themselves through creating works of art
3. To become aware of how societies express values and beliefs through visual forms

In this beginning course for art majors, content includes drawing and painting a variety of subjects including the human form, landscapes, animals, and still lifes. These subjects should also be interpreted by students in printmaking, sculpture, and other three-dimensional media. Some attention should also be given to social functions of art, namely, commerical art, architecture, and product design.

Throughout a foundation course, emphasis should be placed on the expressive and organizational power of design elements and principles as well as on the technical and expressive characteristics of media and tools. Students should work toward evolving personal styles that reflect their individual awareness of contemporary life. They should also study the ways artists and designers deal with the same content that the students include in their own art work.

Sample Subject Objectives for Art Foundation Course

- The student will invent planned or improvised ways of working to create a personal style.
- The student will compare finished art work by artists with their preliminary sketches or original idea source to note the effects of the medium.
- The student will identify various visual solutions to the problem of designing public architecture.

Art awareness courses are a third possible type of beginning course for high school students. Such courses are commonly identified as Art Appreciation, Art History, and Art in Society. When taught in relation to social studies, English, and other arts areas such as music, dance, and drama/theatre, this course is often referred to as Humanities, Allied Arts, Related Arts, or Aesthetic Education. These multidisciplinary courses will be discussed more completely in a later segment of this document. (See page 43.)

An art awareness course is primarily academic and verbal and would be especially well suited for college-bound students who are not art majors. However, art major students should also be required to select an art awareness course. This type of course would be very appropriate in high schools requiring an art course of all students. While studio activities may be a part of an art awareness course, they are included only to implement understanding of art heritage, art in society, and responding to art.

VISUAL ARTS

Of the six major goals of art education, the five appropriate for an art awareness course are

1. To respond to works of art
2. To understand how artists express themselves through creating works of art
3. To understand how art critics and historians respond to works of art
4. To become aware of how societies express values and beliefs through visual forms
5. To become aware of ways social groups respond to visual forms

Content for this course may be drawn from a wide diversity of subjects, themes, and styles used by artists throughout history. Attention should also be given to the expressiveness of media and design in many different products created for many different functions. This content may be organized either thematically or chronologically.

Sample Subject Objectives for Art Awareness Course

- The student will classify art forms according to stylistic features.
- The student will compare different interpretations of the same subject or theme by several different artists.
- The student will identify different features of art such as subject, design, and media to which different art critics are especially sensitive.
- The student will identify changes in art forms that reflect changes in people's beliefs and values.
- The student will note that different people find different meanings in the same visual image.

Advanced Art Courses

Advanced art courses in high school should be intended primarily for those students who have demonstrated ability and interest in the beginning foundation or art awareness courses discussed above. Objectives for advanced courses are the same as those selected for their respective beginning courses. However, such courses provide in-depth study in one or several of the specific content areas. More technically demanding media and forming processes in printmaking, fabric design, metal forming, and sculpture should be introduced. In addition, content could also include television, photography, film making, and environmental design.

Sample Subject Objectives for Advanced Art Course

- The student will select and use materials and tools in terms of their appropriateness for expressing a specific theme or performing a specific function.
- The student will identify appropriate evaluative criteria such as originality, vividness, organization, technique, functionality, and importance of message.
- The student will discover how different artists regard the importance of skill, dexterity, and practice.
- The student will identify new or existing critical standards used by art historians and critics.
- The student will observe the impact of technology on the function and design of art forms.
- The student will survey different people to determine their standards for judging art forms.

Evaluation

Evaluating student performance in art is somewhat controversial among art educators. Some view it as having negative consequences. They argue that creativity in art, a novel and unpredictable act, is difficult if not impossible to judge. Some believe that grading art work tends to discourage novelty and risk taking, encouraging students to conform to tasks with ordinary and predictable outcomes. On the positive side, it may be argued that evaluation of art serves a vital function for the total art program. Evaluation is necessary to report progress to students and parents. Evaluation can communicate the goals of art education to the public as well as to students, and can indicate what the art program is attempting to achieve with students. Procedures suggested below provide positive aspects of evaluation and grading.

Evaluation in art should be an ongoing process which determines the extent to which art education goals and objectives have been achieved by students as a result of art instruction. In making this determination, teachers may examine four general types of student products. They are indicated below along with specific devices that may be used to record progress.

Art work produced by student. This work includes portfolios of drawings, paintings, and prints, as well as photographs of sculpture and other three-dimensional work. Teachers can keep evaluation checklists of this work.

Student verbal responses to art. These responses could consist of written or spoken descriptions, interpretations, and

judgments that students make of their own art work and that of their classmates and professional artists. Diaries, audio tape recordings, and art games are also means for collecting this information.

Academic tests. Teacher-made paper and pencil tests can evaluate art history knowledge. There are also commercially designed standardized tests. Examples of the latter are tests of creativity developed by Paul Torrence at the University of Minnesota.

Student actions or behaviors. The teacher observes students in the process of creating works of art. To gather this kind of evidence, teachers can keep anecdotal records and use videotape and 16mm or 8mm films.

One or more of the above types of evidence may be examined by teachers in evaluating student peformance in art. Teachers must decide what behaviors, knowledges, skills, and attitudes students are expected to acquire from art instruction. Often results of teaching are not observable at the end of a single art activity. Because education is a process which has a gradual, cumulative effect, some measure of the cumulative impact of several activities conducted over a period of time would be a more suitable way to evaluate student progress. *General* rather than *specific* goals and objectives provide teachers with a proper point of departure for designing an evaluation procedure in art education. It is suggested that teachers refer to the general *program* goals and objectives rather than to the more specific *subject* goals and objectives identified in the district's course of study.

The district's course of study in art may include the six program goals and 18 program objectives suggested above. If so, the following evaluation scales will indicate ways in which a district's evaluation can be linked to goals and objectives, as indeed it should.

Sample Art Evaluation Checklist

Personal Expression Scale

Rate the student's art work and working processes on the characteristics listed below.

_____ The student discovers ideas freely from a variety of sources.

_____ The student transforms ideas creatively, using a variety of means.

_____ The student works with media skillfully.

Personal Response Scale

Rate the student's verbal performance on the scale below.

_____ The student perceives and describes the artistic features in works of art with fluency.

___ The student interprets the meaning of works of art with discernment.

___ The student judges works of art, citing reasons for his or her judgment and employing varied criteria.

Art Heritage Expression Scale

On the scale below, rate the student's knowledge of how and why artists work.

___ The student understands how artists discover ideas from varied sources.

___ The student understands how artists use different means to transform ideas creatively.

___ The student understands how artists develop skills in working with media.

Art Heritage Response Scale

Rate the student's knowledge about how and why different art critics and historians respond to works of art.

___ The student understands how art critics and historians perceive and describe works of art.

___ The student understands how art critics and historians interpret works of art.

___ The student understands how art critics and historians judge works of art.

Art in Society Expression Scale

Rate the student's knowledge about how and why different societies create art.

___ The student understands how societies use art to express values and beliefs.

___ The student understands how societies change their art forms and styles in response to changes in values and beliefs.

___ The student understands how societies use technologies to create art.

Art in Society Response Scale

Rate the student's knowledge about how and why societies react to art.

___ The student understands how societies recognize and describe art.

___ The student understands how societies interpret works of art.

___ The student understands how societies judge works of art.

MULTIDISCIPLINARY ARTS

MULTIDISCIPLINARY ARTS COURSE

It is possible to meet one of the four units of credit offerings in fine arts through a multidisciplinary arts course. Such a multidisciplinary arts course is described in a course of study specific to that course. If appropriate, district personnel may choose to include the multidisciplinary arts course of study as part of a dance, drama/theatre, music, or visual arts program course of study. Commonly, multidisciplinary arts courses include such topics as related arts, aesthetic education, humanities, and arts appreciation. As these courses are organized, the objectives and content of two or more of the arts areas of dance, drama/theatre, music, and visual arts may be brought together. It is also possible for content to be drawn from the social studies and language arts curricula and incorporated into the course. Consequently, the course may be taught by a team of teachers representing a diversity of subject disciplines.

For the high school to count a multidisciplinary arts course as one of its arts credits, the essential consideration must be that arts learnings are emphasized in objectives for the course. Emphasis should be placed on response to the arts, arts history and criticism, and the role of the arts in society. Opportunities for creating and performing the arts may be included, but these should be minor components designed only to clarify learning in the response, history, criticism, and society components.

Three major program objectives for a multidisciplinary arts course are

1. To respond to the arts of dance, drama/theatre, music, and visual arts
2. To understand the work of artists and scholars in the visual and performing arts
3. To become aware of the role of the visual and performing arts in society

Sample subject objectives for each of the above program objectives are given below:

1. To respond to the arts of dance, drama/theatre, music, and visual arts

Sample Subject Objectives

- The student will describe the basic elements perceived in specific works in each art form.
- The student will verbally interpret possible meanings perceived in specific works in each art form.
- The student will identify and use appropriate criteria for judging specific works in each art form.

2. To understand the work of artists and scholars in the visual and performing arts

Sample Subject Objectives

- The student will classify works in each art form according to their stylistic features.
- The student will compare different interpretations of the same subject or theme by different artists.
- The student will identify different elements in an art form to which different critics are especially sensitive.

3. To become aware of the role of the visual and performing arts in society

Sample Subject Objectives

- The student will identify changes in the art forms of a period that reflect changes in societal beliefs and values.
- The student will identify art forms used to carry out different social functions.
- The student will study different social groups to determine their standards for judging art forms.

Content for a multidisciplinary arts course may be organized in at least two possible ways - chronologically and thematically. Each method has its particular advantages.

Chronological organization is an arrangement of educational content in order of events occurring sequentially through history. A comprehensive chronologically organized course of study of the history of the arts would begin with humanity's earliest expressions in dance, drama/theatre, music, and visual arts. It would continue through the major historical periods and conclude with a study of the most contemporary of artistic expressions in each art form. Students encounter major works of art that are considered exemplary of each historic period. Similarities and differences among the four art forms as they were created within a single period are studied. Particular attention is given to changes that take place in art forms over a period of time. Comparisons of art works are made in terms of their expressive content, formal organization, and technical construction. With the chronological approach, social studies content could be correlated to show the cause and effect interrelationship of the arts with politics, religion, government, and other social institutions. This is its particular advantage.

Thematic organization of content is another possibility for the multidisciplinary arts course. Themes that recur in the arts through different historic periods and in different cultures and societies form

PHYSICAL EDUCATION

the basis of this approach. The following are sample themes that may serve to unify content in music, visual arts, drama/theatre, and dance:

- The Elements and Processes of the Arts
- The Creative Process in the Arts
- The Arts in Life
- The Value of the Arts to Individuals and Society
- Protest and Propaganda in the Arts
- Classicism and Romanticism in the Arts
- Human Expression and Technology

Sample themes that will bring social studies content into relationship with the arts include the following:

- Humanity's Search for Identity
- People and Their Values
- Humanity's Search for the Meaning of Life
- Language, Signs, and Values

Other themes can be found in addition to those suggested here. In all cases, the purpose of a theme is to assist in sharpening differences and in heightening similarities between and among the several arts forms. The advantage of the thematic approach is that it allows comparisons between the works' expressive content, formal organization, and technical construction to become clearer to the student. One caution is in order - forcing commonalities among the arts where they do not exist should be avoided.

Since the option of meeting the minimum standards through a multidisciplinary arts course is new, it is recommended that school district personnel contact members of the arts education staff of the Ohio Department of Education for assistance. Staff members are listed on pages 65, 66, and 67 of this publication.

PHYSICAL EDUCATION

Physical education course of study and program development must include a common core of learning experiences which meet the developmental needs of each student. Every student can benefit from physical education experiences. The course of study should emphasize knowledge about self and the environment; the acquisition of proficiency in movement skills to improve muscular strength, endurance, flexibility, agility, balance, and coordination; and the importance of lifelong physical fitness and recreational pursuits. Physical education must be planned and conducted with a sequential progession and balance in activities. The format for a physical education course of study is determined by the minimum standards.

PHYSICAL EDUCATION

Program Philosophy

A philosophical statement about physical education should reflect the beliefs of personnel regarding why physical education should be part of the curriculum. Physical education is an integral part of the total educational program and contributes to the overall goals of the program of which it is a part. The program philosophy should include: a statement of the purpose of the physical education program; a rationale for program support; the unique reason for including physical education as a part of the school program; and the priority given to various goals in the organic, neuromuscular, cognitive, social, and emotional domains. Position or policy statements regarding such topics as boxing, interscholastic contests below grade seven, medical forms, showering, and health examinations may be developed by school personnel, but are not required in the course of study.

Sample Statements of Physical Education Philosophy

Physical education provides a continous developmental program of physical activities for the differing physical, mental, emotional, and social needs of every student. Movement is both pleasurable and necessary for day to day functioning. The physical education program focuses on the simple and complex body motions which relate to movement, recreation, and athletic activities that can be used now and in the future.

Program Goals

A comprehensive set of instructional goals is the natural outgrowth of the philosophy statement. Goals indicate the general outcomes expected from study in the physical education program, and should be developed following a thorough consideration of student needs, societal needs, and current trends in physical education. They should provide direction and reflect psychomotor, affective, and cognitive concerns in physical education.

Sample Physical Education Program Goals

- The student will acquire an optimal level of physical fitness.
- The student will develop basic motor skills.
- The student will develop functional knowledge and understanding of physical education activities.
- The student will develop desirable social and emotional traits.

Scope and Sequence: Program Objectives

The identification of content follows logically from established program goals. Content is prescribed through program objectives which define the concepts and skills to be acquired and the scope of the program.

PHYSICAL EDUCATION

Sample Physical Education Program Objectives

- The student will demonstrate increased skills in creative movement activities.
- The student will demonstrate knowledge and application of activity and sports rules.
- The student will use correct terminology for various activities.

Scope and Sequence: Subject Objectives

As the scope and sequence are developed, subject objectives should address cognitive, psychomotor, and affective learning. The scope of the physical education program will represent the breadth and depth of the program, while the sequence will represent the hierarchical order of learning behaviors identified in the subject objectives.

Kindergarten

Specific physical education time allocations are not in the minimum standards. However, a quality program would provide for approximately two 30-minute periods a week in physical education instruction, preferably with a physical education specialist. Objectives at this level should reflect beginning motor skill development, experiences in simple game activity, and be appropriate to the amount of time spent in instruction.

Sample Subject Objectives

Grade K
- The student will understand and move in self space and general space.
- The student will consider the limitations and safety of others and develop a trust of others in movement activities.

Grades One through Six

The minimum standards require that 200 minutes per week be allocated to art, music, and physical education for grades one through six. If a district elects to provide equitable distribution of this time, approximately 66 minutes per week would result for each subject. A quality program would include two 33-minute periods per week. Objectives for these grades should reflect increasing skill complexity in movement, creativity, and self-direction.

Sample Subject Objectives

Grade 1
- The student will accelerate and decelerate.
- The student will be aware of the sides of the body and know left from right.

Grade 2
- The student will send objects by rolling, tossing, throwing, and slinging.
- The student will go over, under, and between objects.

PHYSICAL EDUCATION

Grade 3
- The student will support body weight on different body parts and in many situations.
- The student will hit, strike, and kick different objects using different body parts and implements.

Grade 4
- The student will observe a sports event and report about it to the class.
- The student will evaluate different tasks and apply the effort necesary to accomplish them by feeling, maintaining, and relaxing muscle tension at appropriate times.

Grade 5
- The student will choose a partner and participate in a folk dance.
- The student will move in a variety of relationships with one or more persons.

Grade 6
- The student will have opportunities to develop understanding and skills specific to traditional sports and games.
- The student will be able to cooperate with both teammates and opponents in competitive activities.

Grades Seven and Eight

According to the minimum standards, seventh and eighth grade pupils shall be scheduled for planned instruction in physical education the equivalent of 80 minutes per week. To provide for optimal development and continuity in programming, school district personnel will schedule 80 minutes each week throughout the year rather than concentrating the time in a few weeks. The emphasis at this level includes individual sports, team sports, and physical fitness.

Sample Subject Objectives

Grade 7
- The student will describe good fitness habits.
- The student will play a game of basketball according to the rules.

Grade 8
- The student will demonstrate balance and coordination in volleyball.
- The student will follow safety rules in all activities.

Grades Nine through Twelve

At the high school level, course of study development should reflect the variety of content offered in grades nine through twelve. Goals and objectives of each content subject of the physical education program should be clearly described.

PHYSICAL EDUCATION

Lifetime sports and leisure pursuits are emphasized at the high school level, and goals and objectives should reflect this content. Careers related to recreation and physical education, fitness, intramurals, and outdoor education could also be addressed in high school physical education programs.

Although the minimum standards require 120 clock hours for one-half unit of credit for graduation, school district personnel may wish to offer extended opportunities beyond the required time allotment for high school students.

Sample Objectives for Gymnastics

- The student will demonstrate proficiency on the parallel bars.
- The student will create and perform a tumbling routine.

Sample Objectives for Physical Fitness

- The student will be able to list a variety of activities for maintaining physical fitness.
- The student will demonstrate and participate in a regular fitness activity.
- The student will know how to calculate his or her own heart rate and the safe levels for activity.

Sample Objectives for Rhythmics and Dance

- The student will perform a variety of folk and ethnic dances.
- The student will choreograph an original line dance.
- The student will report on the quality of a folk dance performance.

Sample Objectives for Aquatics

- The student will swim twenty-five feet using a crawl stroke.
- The student will demonstrate two swimming strokes other than the crawl stroke.
- The student will correctly demonstrate artificial resuscitation.

Sample Life Sports Objectives

- The student will participate in and understand the rules of golf, tennis, bowling, badminton, and racquetball.
- The student will write a report about an activity such as hiking, cycling, or orienteering.

Evaluation

Evaluation of students in physical education is a continuous and necessary process that determines individual and group progress as well as the effectiveness of the educational program. Evaluation can indicate that: (1) students have achieved the established physical education goals; (2) the teacher's approach to physical education has been effective; and (3) objectives were within the students' capabilities. Teachers must decide what behaviors, knowledge, skills, and attitudes students are expected to acquire from physical education instruction, and evaluation should be linked to goals and objectives from the course of study. Evaluation and grading are also vital as means for communicating the goals of physical education to the public, parents, and students.

Although many types of formal and informal evidence may be examined by teachers in evaluating achievement in physical education, the principle means are performance tests and paper and pencil tests. Tests may be norm-referenced or criterion-referenced. Other commonly used evaluation methods include student conferences, observations of student behavior, attitude scales, questionnaires, and student self-analysis.

Norm-referenced tests are standardized tests that imply the application of the traditional bell-curve distribution. Many norm-referenced tests are available in physical education. An example is the AAHPERD Youth Fitness Test.

Criterion-referenced tests may be teacher-made and are designed to determine how well students have achieved predetermined levels of attainment. Such tests are most easily designed from behavioral objectives. Teachers must be familiar with writing behavioral objectives and developing valid and reliable criterion-referenced instruments.

Performance testing is the most common means for determining the effectiveness of physical education learning or teaching because it indicates how well skills, knowledges, or understandings can be applied. For example, given the objective "The student will swim twenty-five feet using the crawl stroke," the quality of the performance (i.e., the accuracy with which the student performs the movement pattern) determines the degree to which the student has achieved that particular objective. The performance can be videotaped, if necessary, for preservation and more objective assessment.

HANDICAPPED

HANDICAPPED STUDENTS AND COURSE OF STUDY DEVELOPMENT

Handicapped students are to be provided educational opportunities in physical education and fine arts in accordance with federal and state law, state administrative rules, and federal regulations. They are to be placed in these programs according to the least restrictive environment. Specifically, reference is made to Public Law 94-142, the Education for All Handicapped Children Act; Section 504 of the Rehabilitation Act of 1973; Chapter 3323 of the Revised Code; and the Rules for the Education of Handicapped Children adopted by the State Board of Education.

Public Law 94-142 states that:

> "It is the purpose of this Act to assure that all handicapped children have available to them. . .a free, appropriate public education which emphasizes special education and related services designed to meet their unique needs. . ."

The term "special education" is defined in Public Law 94-142 as:

> "Specially designed instruction, at no cost to parents or guardians, to meet the unique needs of a handicapped child, including classroom instruction (and) instruction in physical education. . ."

Section 504 of the Rehabilitation Act of 1973 states that:

> "No otherwise qualified handicapped individual. . .shall, solely by the reason of his/her handicap. . .be subject to discrimination under any program. . .receiving Federal financial assistance."

The following quotations regarding fine arts appear in the comments section of the *Federal Register,* August 23, 1977:

> ". . .The Committee. . .urges that local educational agencies include arts in programs for the handicapped funded by this Act."
>
> "Each public agency shall take steps to insure that its handicapped children have available to them the variety of educational services available to nonhandicapped children. . . including art (and) music."

As defined in Ohio's Rules for the Education of Handicapped Children, least restrictive environment means that:

> "To the maximum extent appropriate, handicapped children must be educated with children who are not handicapped. Special classes, separate schooling, or other removal of handicapped children from the regular educational environment

occurs only when the nature or severity of the handicap is such that education in regular classes with the use of supplementary aids and services cannot be achieved satisfactorily."

Mainstreamed and special class students may need instruction which requires the use of adapted equipment. Examples for art include adaptable easels, heavyweight paper, physical aids for holding tools, and racks for holding paint jars. Adapting music instruction for the handicapped may involve using low pitched tone bars or reed horns for the hearing impaired, and large size instruments or individual tone bars for easy manipulation by physically handicapped students. In physical education, visually impaired children may need "beeper balls," while children with other physical impairments may need lighter weight or larger sized equipment.

Schools may offer special supplementary classes in art, music, or physical education for mainstreamed handicapped students. Such supplementary classes may help handicapped students to accomplish the objectives of the mainstreamed class. The supplementary instruction may be provided by an art, music, or physical education specialist; a special education teacher in coordination with the specialist; or an adapted physical education or adapted arts teacher. The content for education of the handicapped in the fine arts and physical education should be based on regular courses of study. There are several approaches to course of study adaptation which may be used by a school district, depending on the preference of the staff and administration and the needs of students.

Options include

1. One course of study document suitable for all students, handicapped as well as nonhandicapped. No supplement or separate section for handicapped is included.
2. One basic course of study document applicable to all students, nonhandicapped and handicapped, supplemented by an instructional guide addressing the specific needs of handicapped students. This supplement or instructional guide could include the use of alternative resource materials, suggestions for equipment adaptation, selected subject objectives, or differing policies for evaluation.
3. Two separate courses of study documents, one to serve nonhandicapped and most handicapped students and another with different philosophical statements, goals, and objectives to serve handicapped students whose needs are deemed distinct from those of other students.

HANDICAPPED

Although the final decision is made by school district personnel based on local needs, it is recommended that one course of study document be developed to include all students, handicapped and nonhandicapped. Handicapped students usually can be educated successfully, following the same overall philosophy, goals, and objectives as nonhandicapped students.

The recommendation for one document does not preclude the individualized education which must be offered to handicapped students. Teachers will begin in the course of study with those subject objectives appropriate to individual students and progress through the scope and sequence at a rate that meets each student's needs. Methods of instruction, materials, equipment, and tools, as well as specific activities, will be adapted to accommodate the needs of the handicapped student.

The needs of handicapped students can be addressed in the various components of a regular fine arts or physical education course of study. The examples which follow include program philosophy, program goals, program and subject objectives, evaluation policies, and the optional component of position statements regarding critical issues. It must be remembered that not all handicapped students have low skill levels in the fine arts or physical education; many are very talented and highly skilled in some areas of activity.

Program Philosophy

Philosophy statements can be written to apply to all students and should express beliefs about the importance of fine arts and physical education in the total school program for every child.

Sample Philosophy Statements

- Physical education is an integral part of the total educational development of every student.
- Music, an essential part of the total educational process, provides a developmental and continuous program for the differing physical, mental, social, and emotional needs of every student.
- Drama/theatre serves to extend the natural impulses of all children's learning through play.

Program Goals

Program goals are broad general statements which define the overall nature and content of the fine arts and physical education. In examining the population of handicapped students in light of the general goals of the fine arts and physical education, it becomes apparent that these goals are just as important to handicapped children as they are to those who are nonhandicapped.

HANDICAPPED

Sample Program Goals

- The student will demonstrate socially acceptable behavior in physical activities.
- The student will be provided instruction in the principles of body structure and care, the degree of fitness necessary for optimal motor functions, and the importance of physical activity to growth, development, and general good health.
- The student will develop the ability to make informed choices in music.
- The student will learn to respond to and criticize a variety of visual arts.

Scope and Sequence: Program and Subject Objectives

Program objectives, which are more specific than goals, can generally apply to all students, handicapped or nonhandicapped. This does not preclude the individualization which must occur in the education of some handicapped students. Subject objectives are a primary resource to be used in the development of individualized education programs (IEPs). However, the following factors must be considered with regard to the handicapped: (1) grade level where objectives are attained may vary; and (2) all objectives may not be appropriate for all students.

Evaluation

Clearly defined procedures should be established for evaluating handicapped students in physical education and fine arts classes. In many cases the regular grading policy may be used with handicapped students. However, in some situations individualized evaluation procedures may need to be developed. If it is determined that the evaluation or grading procedures for a handicapped student need modification, those procedures should be understood and agreed upon by the administrator, teacher(s), student, and parents.

Evaluation should reflect appropriate course of study objectives, individualized educational plan (IEP) objectives, and learning styles. An evaluation plan should also reflect the objectives to be met by the class placement. For example, placement in a mainstreamed class may have multiple purposes including the development of social skills. IEP objectives should form a basis for the assessment and evaluation of these students.

The following options are examples of those used to evaluate handicapped student progress:

Contracting. Both the teacher and the student agree upon the specific activities and behaviors to be accomplished by the student for a particular grade or course completion.

Multiple grade factoring. The student is rewarded for accomplishments and progress while also being evaluated in relation to the achievement of other students. Separate grades given for achievement, growth, and effort would be averaged for one overall grade.

Mastery steps. A desired level of achievement is determined for the student and assessment is then based upon the mastery of a specific number of progressive steps requiring specific skills and knowledge for accomplishment. Level reached may determine the student's grade.

Point system. Points are given to each student for the accomplishment of specified activities and accumulated for a grade.

"Handicapping." The student is automatically given "extra" points as in bowling or golf. Such a system is particularly valuable when the student needs extra time to accomplish objectives successfully or to do certain activities.

Grade Weighing. Percentages of the final grade are awarded with consideration given to the student's cognitive, affective, and psychomotor abilities.

Position Statements (Optional)

Position statements, policies, or procedures are an optional component of a course of study. However, inclusion of position statements related to critical issues in the course of study indicates board of education approval and administrative support. Well-stated positions in areas of concern help to eliminate many administrative and organizational problems. Examples of areas of concern related to the handicapped include

- How to provide appropriate instructional experiences in physical education and fine arts to handicapped students, medically restricted students, or students with other special needs
- How to provide for communication among all teachers who serve handicapped students
- How to organize and manage class activities for the handicapped in relation to scheduling and placement in the least restrictive environment
- How to provide extracurricular activities to all students
- How to determine medical examination requirements and establish policies and procedures regarding medical excuses from participation in instructional activities.

IMPLEMENTATION SERIES

HANDICAPPED

Individualizing and personalizing instruction for handicapped students may involve adjusting the content, facilities, equipment, instructional means, and evaluation methods to meet the needs of the learners. Students do have diverse needs in the fine arts and physical education, but these needs can usually be addressed with the use of research, creative teaching methods, and a single course of study document.

CREDIT

II. HIGH SCHOOL UNITS OF CREDIT IN FINE ARTS

Minimum standards require that Ohio high schools offer four units of credit in fine arts, one of which must be music and one art. This requirement differs from previous standards and creates a need for defining fine arts. Fine arts, for purposes of fulfilling the unit of credit requirement, are dance education, drama/theatre education, music education, and visual art education. Additional possibilities are described in this chapter. Each school district determines which fine arts subjects beyond music and art will be offered. A fine arts unit of credit will be offered for arts courses that meet at least twice a week, provide a minimum of 120 hours of instruction, and are scheduled to be available to all students. Samples of course descriptions that can be considered for fine arts units of credit follow:

Dance

A course in dance includes content in two modes of artistic participation — performance and response. The term performance is used in the sense of process as well as audience directed product. Performing includes dance improvisation, technical development, composition, and interpretation from written notation or choreographed direction. Response to dance encompasses analyzing, interpreting, judging, and understanding dance in a societal or historical context. Such courses include dance history, dance criticism, choreography, dance production, and dance notation scoring. Examples of dance styles for performance and response are ballet, modern dance, jazz/tap, folk/ethnic, and historical forms.

Drama/Theatre

A course in drama/theatre includes content in participating and appreciating drama/theatre. Examples of participating in drama (process) and theatre (product) include acting, improvisation, role playing, mime, directing, creative dramatics, puppetry, and theatre management. Appreciating drama/theatre encompasses interpreting and judging. Examples of appreciation include history of theatre, introduction to theatre, drama/theatre criticism, dramatic literature, drama appreciation, and careers in theatre.

Music

A course in music includes content in performing and responding to music. Performing includes producing music by singing, playing an instrument, or conducting. Examples of performing are band, choir, orchestra, vocal or instrumental ensembles, class piano, class guitar, computer music, experimental music, electronic music, baton techniques,

sight singing, and sight reading. Responding to music encompasses perceiving, interpreting, and judging music. Examples of responding include music theory, music history, music appreciation, acoustics of music, music analysis, music arranging, composing music, recording music, and careers in music.

Visual Arts

A course in visual arts includes content in four basic fields: art history, art criticism, art in society, and studio production. Art history includes study of various ways artists of the past and present create art. Art criticism includes learning to talk and write about works of art created by students and artists. The study of art in society includes investigating the ways societies express values and beliefs through visual images and the ways societies respond to visual images. Studio production encompasses creating works of art in one or more of the following areas: design, drawing, painting, sculpture, ceramics, printmaking, crafts, film making, photography, television, computer art, architecture, interior design, environmental design, commercial design, or product design. Additional units of credit may be earned through advanced course work in art history, art criticism, art in society, or studio production.

Additional Possibilities

Subject offerings in fine arts might include an *arts* based humanities course, a related *arts* course, or *arts* appreciation. The main requirement for these additional possibilities is to maintain an *arts* base or perspective. For example, an arts based humanities course could focus on a selected historical period which would be studied through the arts forms that were created over its duration. Architecture, painting, sculpture, composed music, dance, theatre, folk art, and folk music reflect the cultural history being studied. Other variations might include study of a country, race, religion, or ethnic group through its art. A *related* arts course would focus on the arts as they relate to each other, or on an aspect common to all such as balance, rhythm, color, style, or form. The arts *combined,* as in musical theatre, might also be considered a subject offering. Arts *appreciation* would include responding to various arts productions and learning to make value judgments.

Certification

Questions regarding certification of arts specialists should be answered in the *Procedures for School Evaluations* available through the Division of Elementary and Secondary Education. Specific questions may be referred to the Division of Teacher Certification and Education.

LABORATORY COURSES

III. DESCRIPTION OF LABORATORY COURSES AS APPLIED TO ART, MUSIC, AND PHYSICAL EDUCATION

Minimum standards require a unit of credit be awarded for successful completion of courses that are scheduled for a minimum of 120 hours and that meet at least twice a week. Exceptions to this requirement are laboratory courses and physical education courses.

Music and visual arts courses are no longer described as laboratory courses and may be offered for a unit of credit by meeting the 120 hour requirement. However, school district personnel may want to consider offering additional hours of instructional time for performance or production courses. If a district should decide to require additional hours, courses of study should reflect that requirement. Courses that meet more than 120 hours may include additional fractional units of credit according to minimum standards.

Dance, drama/theatre, music and visual arts courses which are performance-based or production-based require time for dressing, set up, and clean up. For this reason, administrators may elect to require additional instructional time to maintain quality programs in such courses. Courses in appreciation, history, theory, criticism, and career possibilities may reasonably fit the 120 hour allotment.

Physical education, as required by minimum standards, will be scheduled for 120 hours for *one half* unit of credit. Although the new standards do not require it, school officials may want to schedule physical education classes over a two year period to provide extended experiences to high school students.

EDUCATIONAL OPTIONS

IV. EDUCATIONAL OPTIONS FOR FINE ARTS AND PHYSICAL EDUCATION

Complete descriptions of educational options, including definitions of terms, program characteristics, explanation of pertinent minimum standards, procedures for assessing needs of students, and policies for administration of programs can be found in *Educational Options*. Schools offering educational options must do so in accordance with a board policy. All options must be approved by the parent and superintendent. An approved instructional plan and procedures for assessing pupil performance are required.

Educational options appropriate to fine arts and physical education are educational travel, independent study, and mentor programs. Other possible options may be developed by the local district.

The following chart demonstrates options and specifications.

EDUCATIONAL OPTIONS

EDUCATIONAL OPTIONS APPROPRIATE TO: DANCE, DRAMA/THEATRE, MUSIC, PHYSICAL EDUCATION, VISUAL ARTS

Option As approved by parent and superintendent according to board policy	Description	Instruction Provider	Instructional Plan	Evaluator	High School Credit
Educational Travel	Individual or group School or outside sponsor --- Examples* Art gallery tours Orchestra tour Tour with theatre company	Person approved by local board	Developed prior to participation Evaluator involved in planning Plan includes objectives, activities, materials, criteria for assessing performance	Certificated teacher	District decision Prior approval May use 6 of 18 required for graduation, only 4 of the 6 may be from non-electives
Independent Study	Self-directed study Supplementary to class instruction Development of special talents --- Examples* Instrumental or vocal lessons Studio art Play writing	Certificated teacher	Teacher and student plan based on program course of study Plan includes objectives, activities, materials, criteria for assessing performance	Certificated teacher	Same
Mentor Program	Individualized study, match student skills with expert --- Examples* Physiology research Theatre direction Professional performance	Non-certificated expert: artist, performer, writer, actor, dancer, doctor	Cooperating teacher, mentor, and student Plan includes objectives, activities, materials, assessment criteria	Certificated teacher	Same

*See chapter narrative for further examples.

EDUCATIONAL OPTIONS

Each subject area of dance, drama/theatre, music, physical education, and visual arts and possible educational options are presented below.

Dance

Advanced or exceptional dance students may participate in educational options through a mentor, independent study, or educational travel. Mentorships may be served with professional dance companies through apprentice or professional programs. Educational travel options might include travel as a member of a professional dance company, attendance at selected dance performances here and abroad, or participation in a dance study tour. Students selecting independent study in dance might choreograph, research and write, or produce a dance concert under the guidance of a certificated teacher with dance validation.

In all instances, clear goals and objectives for the option must be planned and a method for evaluation selected. Such an instructional plan will provide an intensive and comprehensive opportunity for students participating in educational options in dance.

Drama/Theatre

Independent study and mentor programs are appropriate options in drama/theatre. Students may study acting, directing, stage managing, or playwriting with a certificated teacher or mentor selected from this field. Drama or language arts teachers should select and encourage exceptional students for such options. The instructional plan developed by the teacher, mentor, parents, and student should include goals, objectives, and evaluation of progress.

Educational travel as a drama/theatre option includes touring with a company, attending a selected group of performances, or visiting theatres around the world. Such educational travel based on a well-developed instructional plan could provide learning experiences not available in classrooms.

Music

Independent study and mentor programs are both good options for an exceptional music student. Private study with a certificated teacher, professional performer, or a private music teacher can provide extended experiences in skill development for vocal or instrumental students. Students may also choose to study with a composer, arranger, conductor, critic, or sales manager. Such students should be identified and encouraged by the school music teacher. The instructional plan for an independent study will be developed by the teacher, parents, and student, and will reflect an extension of the

EDUCATIONAL OPTIONS

music program course of study. A mentor program instructional plan developed by the mentor, cooperating teacher, parents, and student will include goals, objectives, and a means for evaluating student performance.

Educational travel options in music might include touring as a member of an outstanding peforming group, visiting professional recording studios, or attending selected concerts here and abroad. A well-developed instructional plan will be essential to the success of such an option in music.

Physical Education

Independent study with a certificated teacher or a professional or private mentor can provide extended experiences in physical education. These educational options should be based on the course of study and may reflect objectives of the regular physical education program. Interscholastic athletics, intramurals, or other such group extra-curricular activities are not to be considered as educational options. Mentors could include professionals actively involved in participation, instruction, research, organization, or administration of programs related to physical education. Examples of related areas include sports and athletics, health and fitness programs, recreation, physiology of exercise, and movement analysis. Exceptional students should be identified and encouraged by school physical education teachers and instructional plans should be cooperatively developed by cooperating teachers, mentors, parents, and students. Goals, objectives, and standards for evaluating student progress should be a part of the instructional plan.

Educational travel options for physical education might include attending selected performances or events, touring as an individual participant or team member in athletic or other events related to physical education, or visiting selected sports, recreational, or research facilities. A well-developed instructional plan for such educational travel could provide an intense, comprehensive educational experience for an advanced student in physical education.

Visual Arts

Advanced or exceptional art students may participate in options through study with a mentor or independent study with a certificated teacher. Mentors with whom students may work are artists, architects, designers, art historians, art critics, or other professionals actively engaged in the production or study of works of art. Exceptional students should be identified and encouraged by the school art teacher, and the instructional plan cooperatively developed by the cooperating teacher, mentor, parents, and student. Goals, objectives, and means for evaluating student progress should be part of the instructional plan.

IMPLEMENTATION SERIES

EDUCATIONAL OPTIONS

An instructional plan for independent study will be developed by the teacher, parents, and student. The plan will reflect an extension of the art program course of study and include goals, objectives, and a method for evaluating student progress.

Educational travel options for art might include tours of art museums, galleries, architectural sites, environmental sculptures, murals, films and photography studios, and visual libraries. Well-developed instructional plans for educational travel in art would provide intense, comprehensive educational experiences for advanced students in art.

RESOURCES AVAILABLE

V. MATERIALS AND CONSULTATIVE SERVICES AVAILABLE THROUGH THE OHIO DEPARTMENT OF EDUCATION

Adapted Physical Education

Consultant: Susan Geary

Services:

- Assistance in program planning and implementation
- Assistance in curriculum adaptation
- Assistance in planning inservice education workshops
- Information and resources
- Onsite consultation

Resources:

- *Improving Physical Education for the Handicapped in Ohio: Guidelines for Adapted Physical Education*
- *Integrating the Handicapped Student in Physical Education: Guidelines for Teaching at the Secondary School Level*
- *Physical Education for the Handicapped in Ohio Schools* (brochure)

Arts for the Handicapped

Consultant: Doris Pfeuffer

Services:

- Instructional support services for art and music teachers
- Assistance in curriculum planning
- Assistance in curriculum adaptation
- Assistance in planning inservice education workshops
- Onsite consultation

Resources:

- *Arts for Handicapped in Ohio Schools* (brochure)
- *Enhancing Learning for the Handicapped Through the Arts*
- *First Moves Dance/Movement for Young Handicapped Children* (videotaped and training manual)
- *Arts: A Teacher Resource Manual. . .for Students with Special Needs*

Drama/Theatre Education

Consultant: Hazeldean Stent

Services:

- Resource referral

Resources:

- *Drama/Theatre in Education*
- *Self-Appraisal Checklist for Drama/Theatre in Ohio's Elementary and Secondary Schools* (available Fall 1983)

RESOURCES AVAILABLE

Music Education

Consultant: Linda Wachtel

Services:

- Music program evaluations and recommendations
- Course of study and curriculum planning
- Minimum standards interpretation
- Music program development and facility planning
- Teacher education program evaluation
- Inservice for teachers and student teachers

Resources:

- *Guide for Planning Musical Experiences*
- *Self-Appraisal Checklist for Music Education in Ohio's Elementary Schools*
- *Self-Appraisal Checklist for Music Education in Ohio's Secondary Schools*
- Collection of exemplary courses of study and curriculum guides in music

Physical Education

Consultant: Herbert Drummond

Services:

- Physical education program evaluation
- Course of study and curriculum assistance
- Minimum standards interpretation
- Program development

Resources:

- *Elementary School Physical Education*
- *Self-Appraisal Checklist for Physical Education in Ohio's Elementary Schools*
- *Self-Appraisal Checklist for Physical Education in Ohio's Secondary Schools*
- *Self-Appraisal Checklist for Intramurals in Ohio's Elementary and Secondary Schools*
- *Guidelines for Developing a Course of Study in Physical Education* (7-12)
- *Summaries of Selected Resource Books in Elementary Physical Education*
- *Elementary Physical Education is Psychomotor, Cognitive, and Affective Learning*
- *Secondary Physical Education is Cognitive, Affective, and Motor Learning*

RESOURCES AVAILABLE

Visual Arts Education

Consultant: Jerry Tollifson

Services:

- Art program evaluation
- Art course of study and curriculum planning
- Minimum standards interpretation
- Art facility planning
- Teacher education program evaluation
- Assistance in planning inservice education meetings

Resources:

- *Planning Art Education in the Middle/Secondary Schools of Ohio*
- *What's an Art Curriculum for, Anyway?* (video program)
- *Self-Appraisal Checklist for Art Education in Ohio's Secondary Schools*
- *Self-Appraisal Checklist for Art Education in Ohio's Elementary Schools*
- *The Ohio Plan for Comprehensive Arts in Education*
- Collection of exemplary courses of study and curriculum guides in art

NOTES

IMPLEMENTATION SERIES

A K-12 Written Guidance Plan

Code of Conduct

Competency Assessment and Testing

Economics Course of Study

Educational Options

Fine Arts and Physical Education K-12

High School Mathematics

Improving Attendance

Intervention

Materials Selection Guidelines

Procedures for School Evaluation

Process Model for Course of Study

School Health Services

Secondary Reading

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